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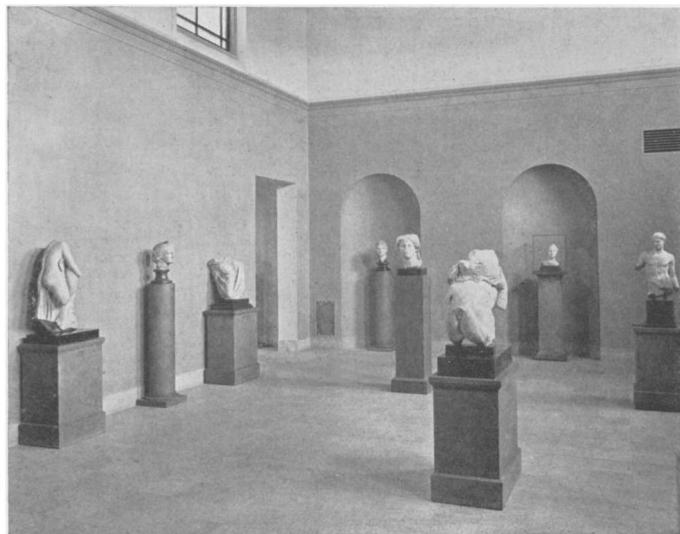
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The New Marble Room

THE gallery for classical marbles illustrated above has been formed by joining the two vaulted marble rooms as originally constructed, and replacing the two ceilings by a flat ceiling at a height permitting of windows above the cornice. The walls at present are plastered, but according to the plans of the architect, Mr. Gordon Allen, will eventually be faced with stone. The room is 27 feet wide, 42 feet long, and 20 feet and 6 inches high, with three niches at either end. The window sills are at 15 feet. The lighting from external clerestory windows balanced by others on the Court gives the high illumination, mainly from one side, which reproduces the usual conditions of the open air and is found most advantageous for sculpture.

The room is exclusively devoted, like its predecessor, to the exhibition of important marble sculptures. It lies between the galleries devoted to the fifth and fourth centuries B.C., and the contents are chiefly of the latter date.

The construction of the room completes changes decided upon some years ago for the better installation of the classical marbles. An alcove was first built in the Fifth Century Room to serve as a place of honor for the large three-sided relief sometimes called "The Throne,"—with its counterpart in Rome, the sole monument of the kind from ancient Greece. The collection of marbles is completed by the Graeco-Roman series, including Roman portraits, arranged in the gallery about the central court of the Classical wing.

The Lucy Scarborough Conant Memorial Fund

FRIENDS of the late Lucy Scarborough Conant, a selection from whose work has been shown at the Museum during the past few weeks, have united in founding a fund in her

memory, to be used for the benefit of the Department of Design of the Museum School. The donors have signified their desire that the fund hitherto contributed should be held until further contributions, or the interest on the amounts received, should constitute a fund whose income might be used for a traveling scholarship in the Department to bear Miss Conant's name. Further contributions will be gladly received by Mr. Charles L. Crehore, 48 Franklin Street, Boston.

Some Textiles from Morocco

THERE is much of interest to be seen in Morocco—a varied and beautiful country, high and snow-capped mountains, picturesque towns and the life still going on in the old way,—but there is very little left for the collector. For years there have been Arab dealers bringing objects of Muhammadan art from North Africa to Paris and selling them in the Rue de Rivoli—wood carvings and metal-work, arms and armor, pottery, embroideries and textiles; so when I visited Morocco in the spring of 1921, I found very little left there to buy and bring away: only a few embroideries and some textiles. These are now added to the collections of the Museum.

There is a very interesting woolen cape (Fig. 1) and a fine blanket, of Berber art, purchased in Marrakesh and given to me by Mr. Lucian Sharpe. The collection which I made myself in the *souks* or bazaars of Fez is mainly of the silk fabrics produced for the ladies of the harem, to be worn with jewelry of gold and precious stones, to give pleasure to the wearer and to her lord and master. (See Figs. 2, 3, 4.) In the second illustration the reader sees the hands of Fatma, the daughter of Muhammad, whom he considered the perfect woman. The value of these hands in textile fabrics is that they protect the wearer from the evil eye. As these textiles are quite different